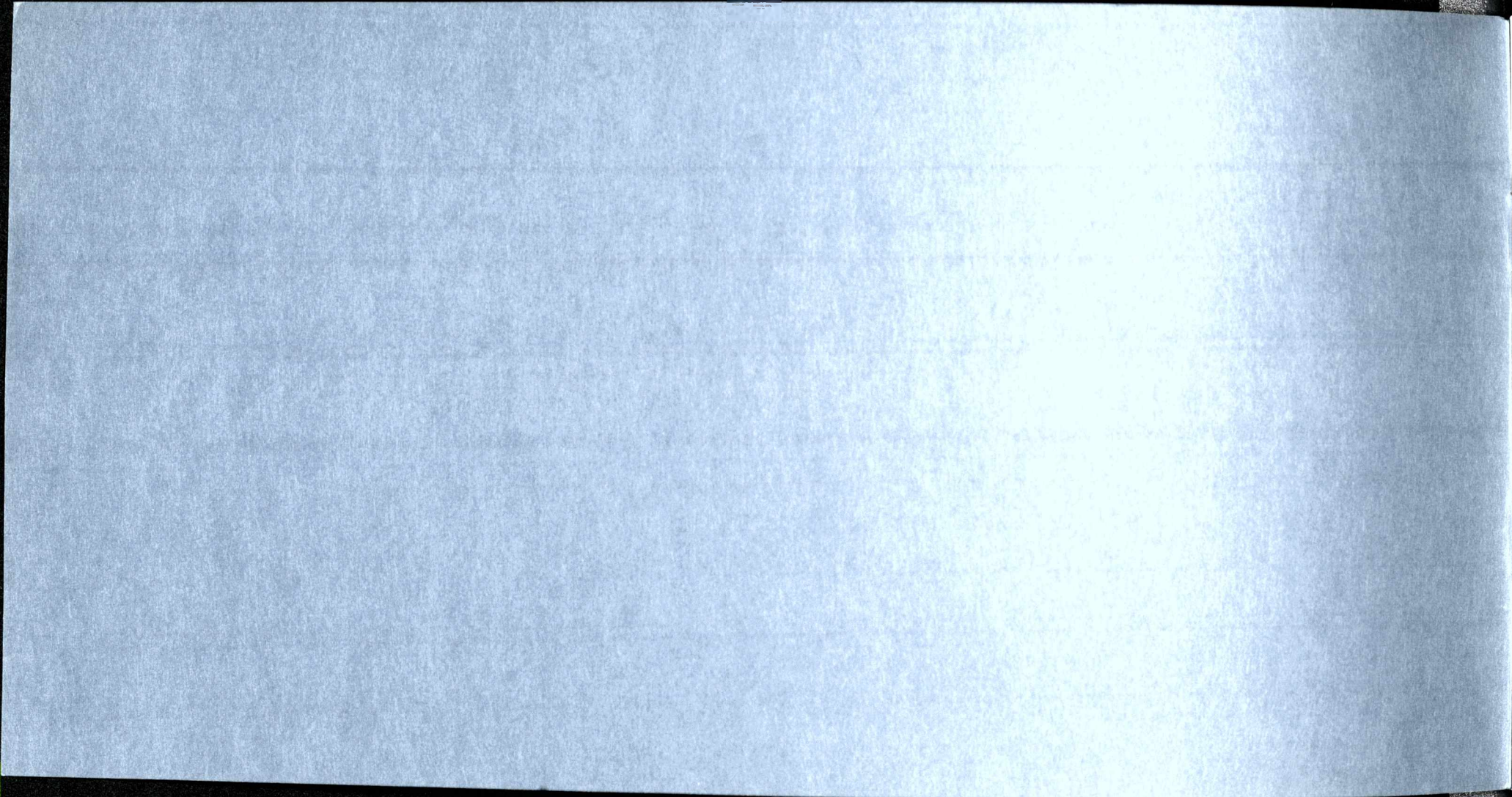


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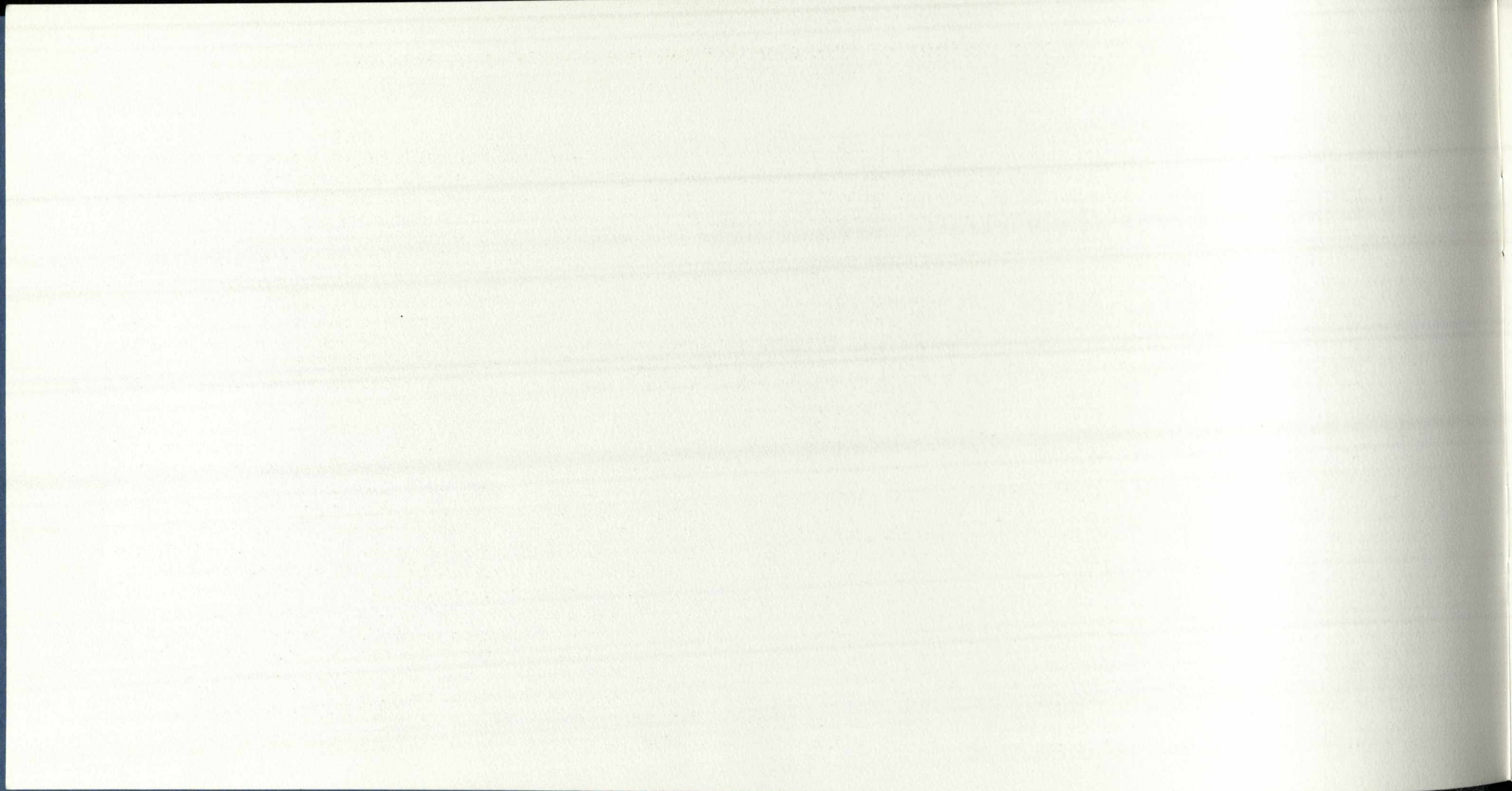
T.H. Rose Polytechnic

The
Rose Polytechnic Institute
Collection of
BRITISH WATERCOLORS




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**DEDICATED TO THE MEMORY OF
GLORIA DOUGHERTY
DOROTHY LOGAN
LILLIAN ROSS**



A NOTE ON THE HISTORY OF 19TH CENTURY BRITISH WATERCOLOR PAINTING

The Rose Polytechnic Institute collection of 19th century British watercolors was assembled over a period of approximately two and one-half years, beginning in the fall of 1966, and currently comprises 115 pieces. It is especially noteworthy in that it embraces the many tendencies of the 19th century, exhibiting clearly the artistic performance of an age which, while often sentimental in its outlook, was enormously imaginative in its range of interest and rich in its creative output. The characteristic tendencies of the 19th century of course appear prior to 1800 and linger on well after 1900, for which reason the chronological scope of the collection extends from the late 18th century into the early 20th century.

The 19th century in England was dominated by the imposing figure of Queen Victoria who reigned from 1837 to 1901. And it was indeed one of the most exciting periods of modern history and in many respects one of Britain's most productive. But at the time of Victoria's accession, the Industrial Revolution was already well under way in England, and modern society as we know it today was rapidly emerging. Densely populated factory and mining towns were growing at the expense of the simple village with its tranquil countryside; and the self-sufficient center of handicraft, traditionally located in the home, was now being replaced by the factory with its more sophisticated but fragmented system of production. These were of course jolting changes, steadily altering the basic fabric of human social relationships and seriously threatening to the individual's personal identity. Moreover, they were clearly discernible at the opening of the 19th century and, as such, were understandably accompanied by a heightened awareness of the familiar ways of life, previously taken for granted. And it was

precisely this intensified awareness which was manifested in deep-rooted conflicts — conflicts which gained acceleration as the century progressed. The age was one which looked backward nostalgically to the past and alertly forward to the future, yet at the same time experienced both pessimism and joy in the present. As compensation for its sense of loss, the period delighted in vicarious excursions into "olden time", and expressed a passion for the exotic and mysterious as well as for the immediate and commonplace. It pondered traditional humanism and the new science as alternate approaches to an utopia. And as a reaction to the rapidly growing rationality it professed a dedication to past moralities — even momentarily reviving mediaeval religion — and at the same time cried out loudly against the inequities of the new social order.

But the 19th century must not be seen as a period which primarily sought escape from reality. Its pre-occupation with the past and with the exotic and strange would appear in retrospect to have been simply a search for meaning, a groping for a way of steadying itself while experiencing jarring change. Moreover it was nature, above all else, to which the period looked for answers: nature as meaningful experience in itself, as a stimulus to imagination, as a retreat for pious meditation, and as the field for empirical observation and inquiry. As early as 1798, Wordsworth poetically advised, "Let Nature be your teacher". Almost a century later (1880), Thomas Huxley, in a scientific critique, counselled that "... nature is the expression of a definite order, and ... the chief business of mankind is to learn that order ..." And indeed it was nature which was the central theme of British watercolor painting throughout the 19th century, as the works in this collection clearly attest.

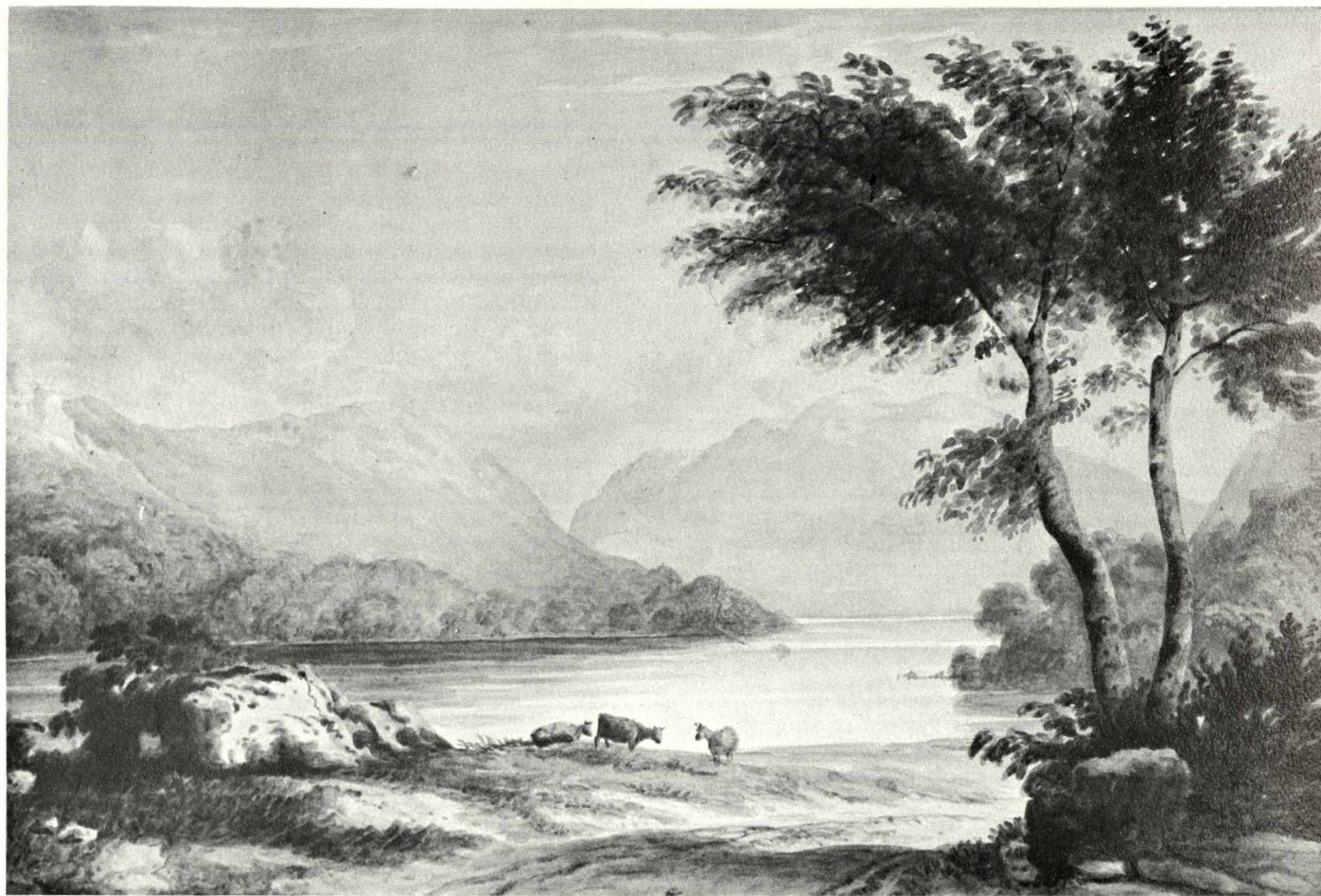


figure 1. Anthony Vandyck Copley Fielding (1787-1855), *Lake Landscape*.

But before discussing either the stylistic developments or any of the individual paintings, it would seem advisable to look briefly at the watercolor technique itself. Watercolor consists of finely ground pigment mixed with vegetable gum in water to which small amounts of glycerine were often added so as to prevent brittleness after the applied pigment had dried. The result of course was a thin transparent solution, applied directly to a handmade paper with fine pointed brushes. While British achievements were perhaps unexcelled, the British themselves claim no credit for originating the technique. Indeed, watercolor goes back at least to late Egyptian times and was used freely on the continent during the Renaissance by such artists as Durer and Holbein. Certainly before 1700, watercolor was in use in England, but then solely as an adjunct to drawing — or more specifically in the production of tinted drawings. Beginning about 1750 however, the concept considerably changed and watercolor was applied as the controlling element in structuring form and composition just as oil is applied to a canvas. In such cases, pencil or ink sketch lines were used for purposes of compositional layout rather than for outlining forms to be tinted subsequently.

The watercolor technique is especially remarkable by virtue of the inherent limitations imposed by the medium itself, for watercolors dry quickly and are readily absorbed by the porous paper thus making erasures and retouching extremely difficult, and the artist must therefore work with pressing speed and accuracy. By the same token, he must also make carefully calculated allowances for the fact that watercolors, unlike oils, undergo a distinct change in shade upon drying. Moreover, the colors themselves are delicate and transparent and the paper therefore becomes the “lighting agent”, showing through the translucent paint film regardless of whether the color tones are dark and warm or light



figure 2. Paul Sandby (1730-1809), *Driving a Spike*, c. 1775

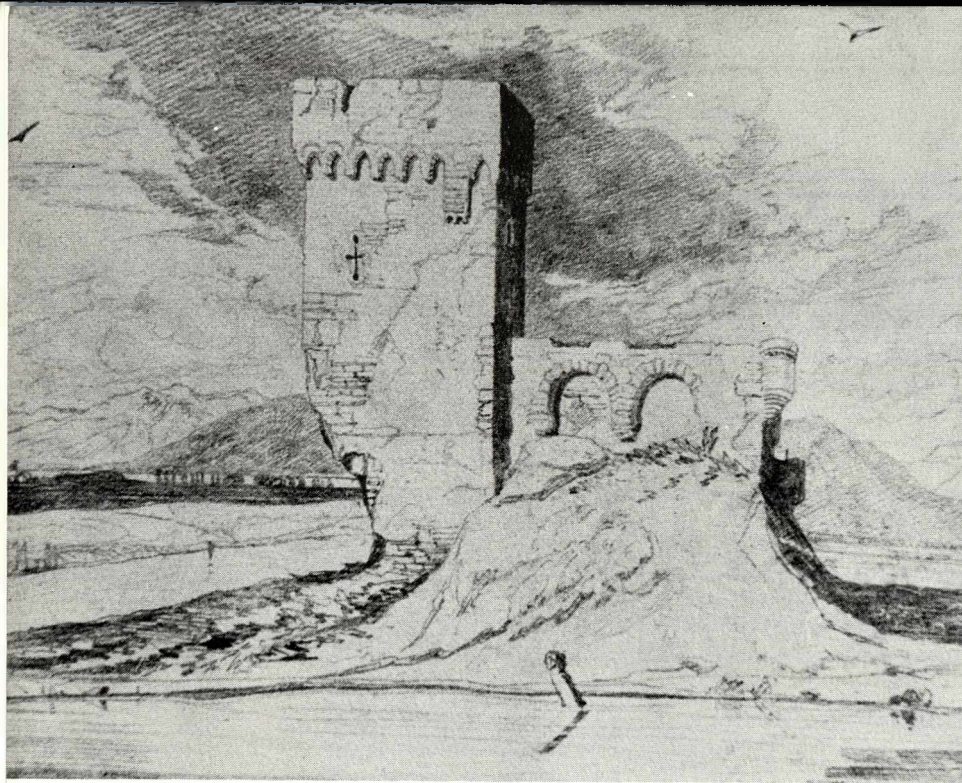


figure 3. John Sell Cotman (1782-1842), *Abandoned Tower*

and cool. This is particularly characteristic of late 18th and early 19th century works where extensive areas of the field were evenly colored with thinly applied transparent washes, the subtleties being achieved by glazing, that is by the application of transparent dark washes over the lighter ones. In such works, there is generally no area of the paper left uncovered. Shortly before mid-century, the thin watercolor was often applied in short, discontinuous brush strokes, creating a partially broken surface of film with occasional areas of the paper ground left unpainted altogether. In either case however the paper itself enters significantly into the overall composition and thus plays more than simply a supportive ground role. Vastly different results are had if body color — a thick chalky powder often referred to as *Chinese white* — is mixed with the thin watercolor solutions. This produces an opaque mixture called gouache, and although known quite early it came into somewhat more common use around the middle of the 19th century. With this technique, the paper serves only as the ground agent and no longer affects the tonal quality of the work since the paint is now opaque. Though this procedure considerably simplifies the execution, it also results in the loss of the brilliant luminosity and naturalistic atmosphere effects achievable with pure watercolor.

A detailed review of the historical evolution of the watercolor movement in England cannot be attempted in a brief essay of this type. Yet certain events and stylistic tendencies deserve some passing mention, especially as they have direct bearing on this collection. In the history of this movement, the study of the human figure played a particularly prominent role, second only perhaps to that of landscape which gained increasing attention at the opening of the 19th century by such leading figures as Thomas Girtin (1775-1802) and J. M. W. Turner (1775-1851). It is generally agreed that the father of the British watercolor movement was Paul Sandby (1730-1809), whose works included both figure studies and early romantic landscapes. The Sandby piece (*figure 2*) in this collection is a tinted drawing, a refined composition of eight figures, and may well have been a study for a later major painting.

The early success of the movement owed much to Dr. Thomas Monro (1759-1833,) an amateur artist of enviable competence known especially for his landscape sketches in charcoal. Monro was a physician, and the attending psychiatrist for King George III. But for us his principal contribution lies in the fact that he was both a collector and a patron of young artists, many of whom frequented his home in Adelphi Street, London. Both Turner and Girtin, for example, are known to have been employed about 1795 by Dr. Monro for the purpose of copying the drawings of the celebrated but tragically insane J. Robert Cozens (1752-1797). Among the many who received Monro's assistance were John Sell Cotman (figure 3), John Varley, Joshua Cristall (figure 4), Peter de Wint and a host of others who produced a number of the most distinguished works found in this collection.

Well before 1800, watercolor paintings were regularly included in the annual exhibition of the Royal Academy in London, though generally they were considered of secondary significance and were often displayed in poorly lighted locations. Actually it was the failure by the Royal Academy to extend what the early 19th century watercolorists considered their due recognition that culminated in the formation of the *Society of Painters in Water-Colours*, better known as the "Old" watercolor society, in 1804. The event separated the exhibition of watercolors from that of oils and marked a moment of definite professional progress in the movement. Membership in the group was entirely invitational. Of the ten founding members, six (Robert Hills, Francis Nicholson, Nicholas Pocock, William H. Pyne, W. Frederick Wells, and John Varley) are included in the Rose Polytechnic Institute collection. Later in the same year, six additional members were invited to join. Three of these (George Barrett, Jr., Joshua Cristall and John Glover) are represented in this collection as well. It is of much

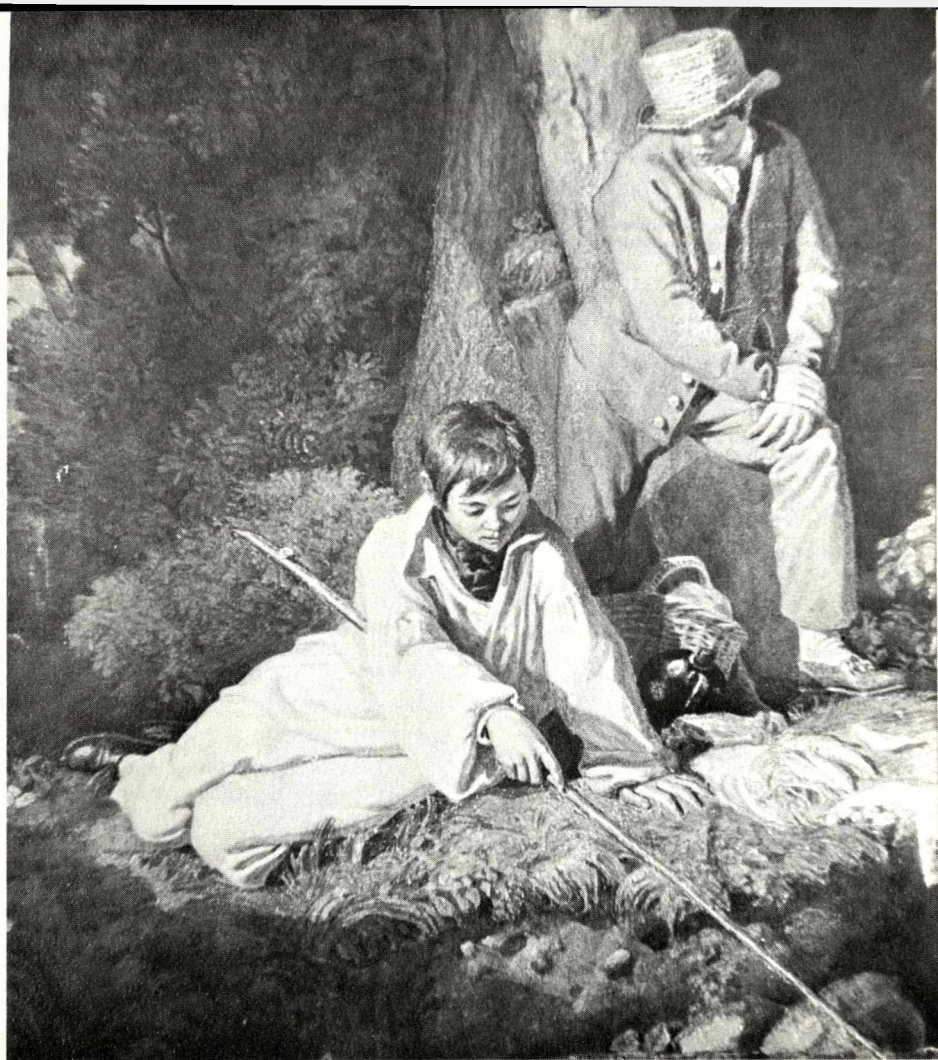


figure 4. Joshua Cristall (1767-1847), *Boys Fishing*, 1812



figure 5. John Nixon (c. 1760-1818), *Bull on the Run*, c. 1790

interest that in 1881 by decree of Queen Victoria, the name of the society was changed to the *Royal Society* and as such remains in existence today.

In 1831, in opposition to the exclusiveness of the "Old" society, a rival society, known as the *New Society of Painters in Water-Colours*, was founded. The "New" society, which later developed into the Royal Institute, had a distinguished membership, also well represented in the Rose Polytechnic Institute collection.

In reviewing the development of watercolor painting and in particular the themes selected by the artists, it is important to keep in mind that the conflicts implicit in the 19th century outlook made for a marked diversity of taste and many stylizations, but no characteristic style as such. The long range tendencies as well as the changing attitudes of the period are nevertheless well recorded in its artistic performance.

The literary dimension of British life is closely paralleled in art by a marked emphasis on illustration, character study and caricature. This is apparent quite early in the amusing works of the little known John Nixon (figure 5) who with much facility and wit visually described the boisterous side of village life. This is likewise characteristic of the drawings by Isaac Cruickshank, Henry Liverseege, Henry Bunbury and George Dance, and of course most particularly of those by Thomas Rowlandson (figure 6), renowned widely for his social satire and burlesque. The tendency continues down to the close of the century, with illustrators such as Henry Stacy Marks and Joseph Clayton Clarke, popularly called *Kyd* and known principally for his lively characterizations from Dickens.

But it was in nature that God and His works were manifest and it was therefore in nature — the rustic landscape, the luminous sky, the turbulent sea — that the British painter found both appropriate subject matter and psychological inspiration. The charming and exquisitely refined works of George Barrett, Jr., William Dela-Motte, David Cox, Joshua Cristall (figure 4) and Anthony van Dyck Fielding (figure 1), to mention but a few, illustrate the wide range of interest in landscape.

Landscape is often called the face of nature, and during the early 19th century the landscape subject was frequently imaginative rather than actual, and the landscape painter sought to express feeling and evoke mood rather than present a strictly literal statement of any particular view. In this connection, it is interesting also to note that landscapes in the early period are rendered both independently and as the picturesque setting for crumbling architectural ruins, for romantic castles, for soaring Gothic spires, or simply for the small self-contained village, as yet uncorrupted by the technological change that was sweeping the country. The "View outside Shrewsbury", executed about 1810 by W. Frederick Wells (figure 7) embodies most of these components and thus well documents this aspect of the age. Here the quiet solitude of nature is expressed in conjunction with a preoccupation with the past. But the past also found expression in historical painting, in the recording of historical events and heroic episodes which convey elevating moral sentiment, as for example the mediaeval ideal of chivalry. J. E. Buckley's "Maidstone Castle in Henry VIII's Day" (figure 8), George Cattermole's "Knights of the Round Table," and Joseph Nash's "Entrance to Royal Pew, St. George's chapel, Windsor" (figure 10) are typical.

In contrast, the genre of everyday living, for example "Woman at the Open Fireplace" by George Kilburne (figure 9), more often focuses on the immediate, even though sometimes treated with sentimental reverence. Soon after the middle of the century, no doubt under the influence of both the new empirical science and the meticulous technique of the pre-Raphaelites, a kind of objective realism receives increasing attention. Rather than emphasizing mood, works produced in this idiom now exhibit careful observation, close scrutiny, painstaking detail, and a sharpness of focus all of which achieve a literalism considered far less important a generation or so earlier. "Tree Trunk with Ivy" by Miles Birket Foster, "Mushrooms with Cherries" by William Hough (figure 11) and "View of Rouen Cathedral" by William Callow fall in this broad

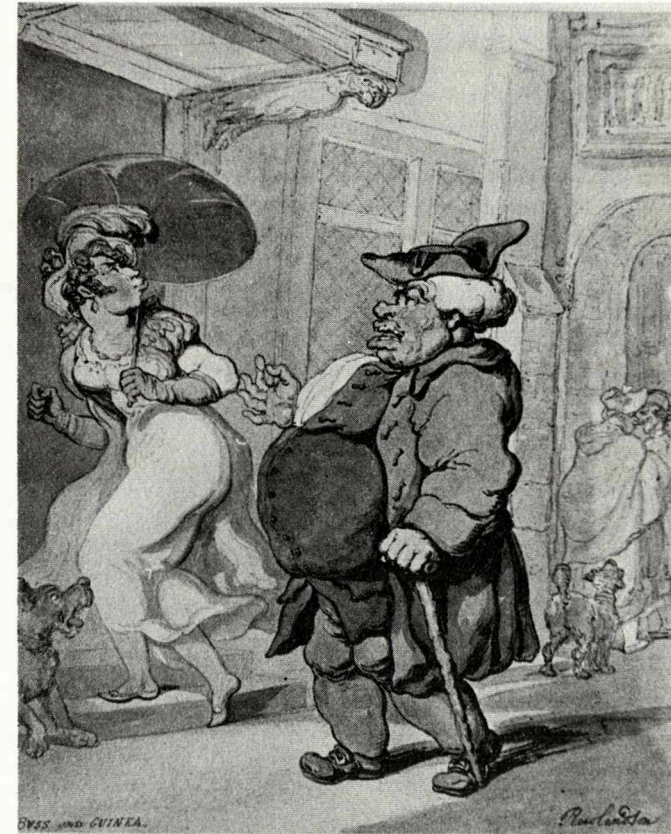


figure 6. Thomas Rowlandson (1756-1827), *Buss and Guinea*, c. 1800

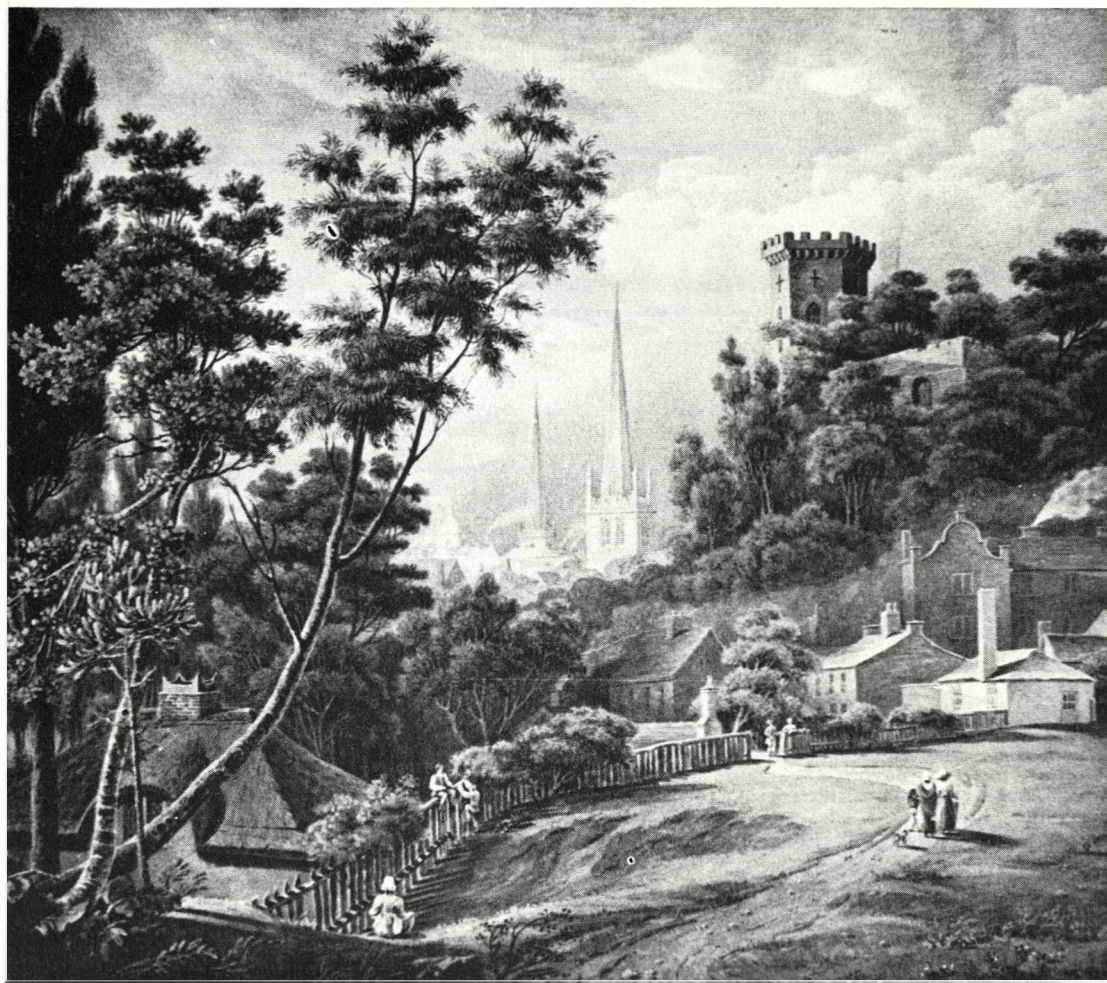


figure 7. W. Frederick Wells (1762?-1836), *View Outside Shrewsbury*, c. 1810

category, as do many still lifes and landscapes as well. During the last quarter of the century, suggestion becomes increasingly more important than direct statement. And while nature continues generally to be the central theme, the natural object is now altered and much naturalistic detail is intentionally omitted, no doubt reflecting the influence of the impressionist manner from across the channel in France. Such works as H. Yeend King's "Fields near Hadleigh" (figure 12) illustrate this tendency which continues well beyond the close of the Victorian period and during the ensuing reign of Edward VII preceding the first World War. This departure however is in no sense the predominant characteristic of British Art at this time. For prior to the close of the century, a strong wave of Neo-classic idealism set in which stressed allegorical themes and which generally continued to depend upon traditional forms and academic techniques, particularly in the rendering of the human form. Among the leaders in this movement was Sir Frank Dicksee, President of the Royal Academy, whose "Emigrants" is included in this collection (no. 4).

But the quality of the collection speaks for itself, and in this brief review we have merely touched upon some of the highlights in the movement, and have mentioned but a few of the many excellent works included. Nineteenth century British art as a whole, and watercolors in particular, have sorrowfully been neglected by historians of art until quite recently. A collection of this type can do much to increase appreciation by furnishing an enriching experience for students and visitors alike at Rose Polytechnic Institute, and by supplying the raw data for scholarly research in the history of British art. There is little doubt that these potentials will be fully realized as this collection continues to expand and is brought to the public's attention.

MAY, 1969
Terre Haute, Indiana

HOWARD E. WOODEN,
DIRECTOR, SHELDON SWOPE ART GALLERY
Terre Haute, Indiana

BIOGRAPHICAL RESUMES OF ARTISTS

John Absolon (1815-1895)

- b. Lambeth, London. Early work in oil portraits and theatre scene painting. Precocious as a youth, exhibiting in 1832 a landscape painting in Suffolk Street Gallery. Went to Paris in 1835 for four years. Returned to London, 1839, and focused major attention on watercolors. Member, Royal Institute, 1838.

Girl with Fan (no. 20)

Joseph Barber (1757-1811)

- b. Newcastle (?); d. Birmingham. Known both as painter and as teacher. Taught David Cox. Work shows marked similarity to that of his contemporary William Payne.

Cottage with Figures, c. 1790 (no. 74)

George Barrett, Jr. (c. 1767-1842)

- b. London. Son of George Barrett, RA, fashionable painter of the 18th century. Early member of Old Water Color Society, 1804. Published in the form of letters, *Theory and Practice of Water Colour Painting*, 1840. Specialized in idealized landscapes, often with sunrises and sunsets, showing strong influence of Claude Lorrain.

Woman at a Stream, c. 1820 (no. 1)

William Henry Bartlett (1809-1854)

- b. Kent; d. On journey from Malta to Marseilles. Studied under John Britton. Exhibited at Royal Academy and New Water Color Society, 1831-33. Travelled throughout the continent and to Egypt, Palestine and in America four times. Painted views of places he visited.

Fox Hunting on Langham Hill, Essex (no. 57)



figure 8. J. E. Buckley (fl. 1843-1880), *Maidstone Castle in Henry VIII's Day*, 1874



figure 9. George G. Kilburne (1838-1924), *Woman Before Open Fireplace*, 1875

Hercules B. Brabazon (1831-1906)

b. Paris of English parents; d. Battle. Educated at Eton and studied in Rome. Wealthy and travelled widely in Spain, France and Egypt. Exhibited in London. Member New English Art Club (1891). Did many original paintings, especially in the Impressionist manner. Known also for copies of masters, executed during his travels.

A Cavalier after Gericault (no. 84)

John Brett (1830-1902)

Relatively little known of Brett's life. Exhibited frequently at the Royal Academy. He greatly admired John Ruskin and his early works prior to 1870 reflect strong pre-Raphaelite influence in their exactness. After 1870, he worked in a less tight manner, stressing seascapes in particular. *Great Oak in Cowdray Park with Deer*, 1854, (no. 49)

Mountain Landscape with Goatherd, c. 1880 (no. 112)

Henry Bright

A Victorian specialist in bird painting, but otherwise his life is obscure. Is not to be confused with Henry Bright of Norwich (1814-1973). May possibly have been an American working in England. Works well illustrate the scientific interest of the late 19th century and the extremely sharp focus realism characteristic of many works of the period.

Griffin Vulture, 1884 (No. 36)

Hablot K. Browne (1815-1892) - called *Phiz*

b. Kensington; d. Brighton. Engraver, draughtsman and watercolorist. Considered the most outstanding illustrator of Dicken's novels (1836 ff). Exhibited at the British Institution and the Society of British Artists.

A Hunting Incident ("Isn't Cold there, Bob?") (no. 86)

C. F. Buckley (fl. 1841-1869)

Exhibited at British Institution and at Suffolk Street. Primarily a topographical painter, carefully describing the views painted.

A Rhineland Valley with Castle (no. 80)

J. E. Buckley (fl. 1843-1880)

Painter of historical scenes. Exhibited, Suffolk Street 1843-1861.

Maidstone Castle in Henry VIII's Day, 1574 (no. 24) - figure 8.

Henry Bunbury (1750-1811)

b. Suffolk; d. Keswick. Studied at Westminster and Cambridge. Engraver, draughtsman and caricaturist. Exhibited at Royal Academy, 1780-1808. Subjects generally humorous.

The Parson and the Prize Fighter (no. 96)

John Burgess (1814-1874)

Son of John Cart Burgess. Associate, Old Water Color Society. Studied in Italy, 1834-37. Exhibited, Royal Academy and Old Water Color Society. Primarily a painter of architectural views, both in England and on the continent.

Part of Sens Cathedral (no. 9)

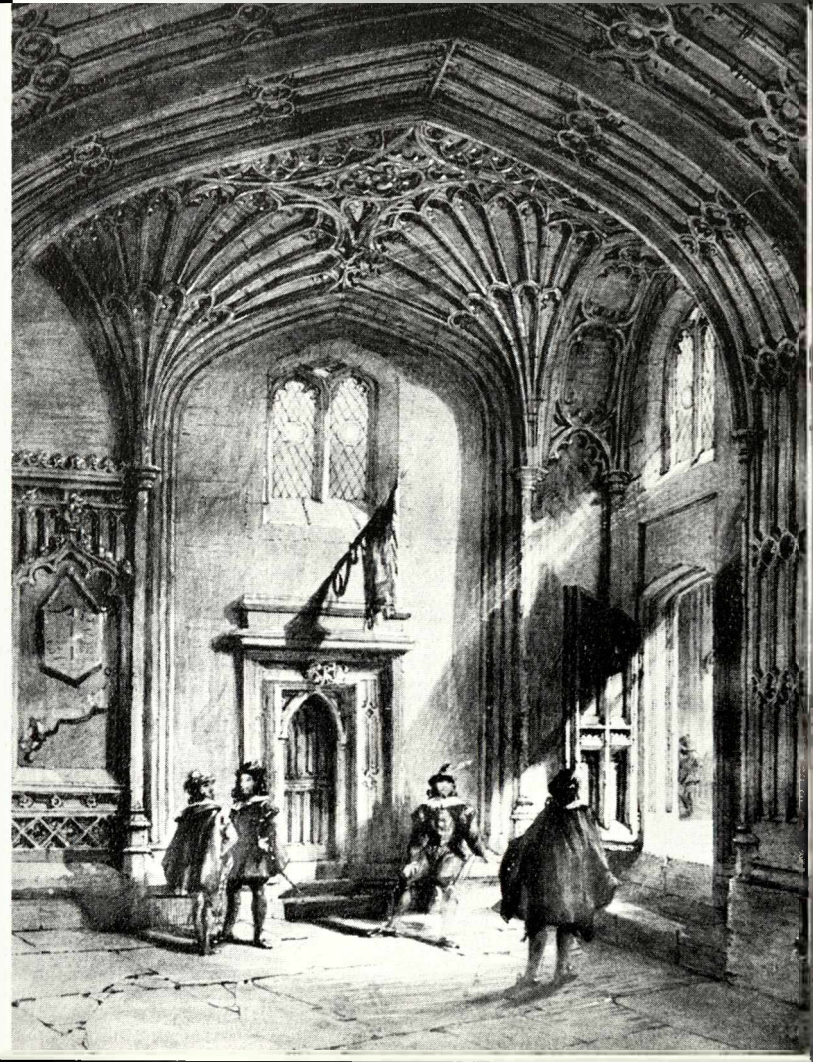
H. W. Burgess (fl. 1809-1844)

Landscape painter to King William IV and drawing master at Charterhouse. Exhibited numerous works at Royal Academy, British Institution, Suffolk Street, and New Water Color Society. Well known for picturesque landscapes and views of architectural ruins.

View of the Rhine, c. 1810 (no. 17)

figure 10. Joseph Nash (1808-1878),

Entrance to Royal Pew, St. George's Chapel, Windsor



Sir Frederick W. Burton (1816-1900)

b. Mungret, Ireland; d. Kensington. Studied at Dublin under Brocas brothers. Named member of Royal Hibernian Academy, 1839. Exhibited, Royal Academy, 1842 for first time. Associate, Old Water Color Society, 1853, and full member, 1855. Director, National Gallery, London, 1874-1894. Works show strong pre-Raphaelite influence.

Sketch of a Bavarian Girl (no. 63)

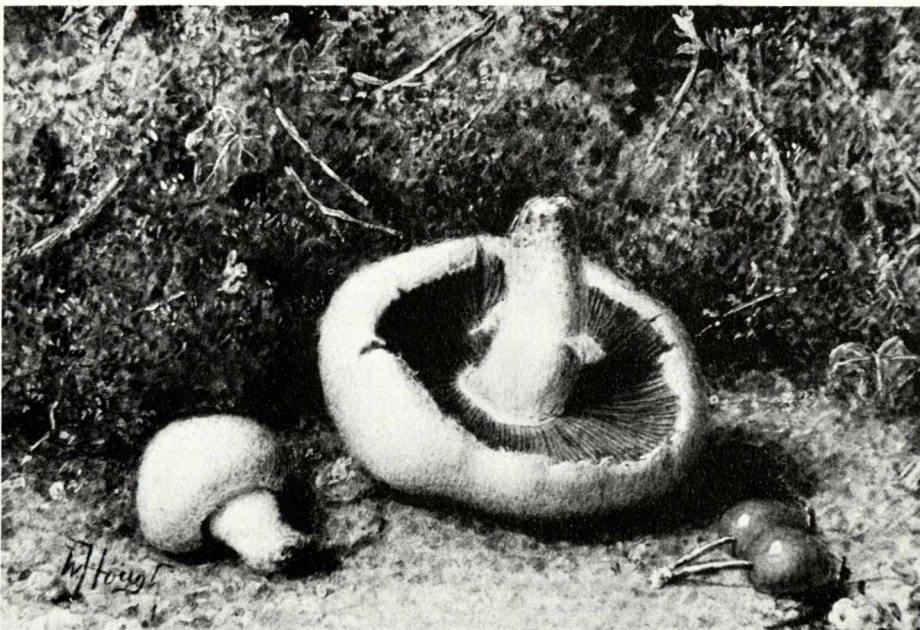


figure 11 William Hough (fl. 1857-1894), *Mushrooms and Cherries*

William Callow (1812-1908)

b. Greenwich; d. Great Missenden. Employed by Theodore Fielding, 1823, to color prints and assist with engraving. Studied under both Theodore and Thales Fielding. To Paris, 1829-30 and again 1831-41. Taught drawing to children of Louis Phillippe. Travelled extensively throughout Italy, France, Switzerland, Germany, and Holland. Associate, Old Water Color Society, 1838 and full member, 1848. Prolific painter in pure watercolor of landscapes, marines and architectural scenes.

Rouen, 1867 (no. 104)

H. B. Carter (1803-1868)

b. Scarborough. Spent short period in Royal Navy, but worked most of his life at Scarborough. Noted for his special ability to portray stormy misty seas and thereby became known as the "Scarborough Turner". Exhibited at Royal Academy, the British Institution and Suffolk Street, 1827-30.

Shipwreck (no. 29)

Charles Cattermole (1832-1900)

Exhibited, British Institution, 1860-63 and at Royal Academy, 1860. Excelled in figure paintings and historical scenes. Did many book illustrations. Associate member, Royal Institute, 1863 and full member, 1870. Nephew of George Cattermole (no. 106).

Prince on a White Horse (no. 30)

George Cattermole (1800-1868)

b. Dickleburgh, Norfolk; d. Clapham Common. Associate, Old Water Color Society, 1822, and full member, 1833-1852. Exhibited, Royal Academy and British Institution, c. 1820-1850. Illustrated works of Dickens. Known for delicacy and refinement of drawing and for landscapes and romantic themes with mediaeval setting.

Knights of the Round Table (no 106)

Joseph Clayton Clarke, called Kyd (fl. c. 1880-1900)

Little known of this artist. Worked as illustrator of Dickens. Many original drawings of Dickens characters published in *Fleet Street Magazine* in 1887, and (as chromolithographs) by Raphael Tuck & Sons, about 1895.

Poll Sweedlepipe (from *Martin Chuzzlewit*) (no. 113)

Dan'l Peggotty (from *David Copperfield*) (no. 114)

Mr. Pecksniff (from *Martin Chuzzlewit*) (no. 115)

Thomas Collier (1840-1891)

b. Glossop; d. Hampstead, near London. Received some instruction at Manchester School of Art but was mainly self-taught. Exhibited at Royal Academy and Royal Institute, 1863-91. Became associate of Royal Institute, 1870, and elected to full membership, 1872. Works widely appreciated abroad, especially in France. After submitting a painting to the Paris Exhibition of 1878, was named Chevalier of Legion of Honor. Works inspired primarily by English countryside.

Moorland Scene with Grazing Sheep (no. 19)



figure 12. H. J. Yeend King (1855-1924), *Fields near Hadleigh, Essex*

John Sell Cotman (1782-1842)

b. Norwich; d. London. Leading member of Norwich School. Went to London, c. 1798 to study painting. Aided by Dr. Monro. Employed, 1801-02, by Ackerman to color aquatints. Became associated with Thomas Girtin and J. M. W. Turner,

c. 1800. Associate member of Old Water Color Society, 1825. Professor of Design, King's College, 1834-42. Exhibited at Royal Academy, British Institution and Old Water Color Society, 1800-1839. His sensitivity of drawing and delicacy of tone qualify him as one of the principal masters of European watercolor painting.

Abandoned Towers (no. 102) - figure 3

David Cox, Jr. (1809-1885)

b. Dulwich; d. Streatham Hill. Pupil of David Cox, Sr. whose style he followed closely, using rough drawing paper now called "David Cox" paper. Painted primarily landscapes. Associate, Royal Institute, 1841 and full member, 1845. Associate, Old Water Color Society, 1848. Exhibited also at Royal Academy and Society of British Artists. Experienced greatest success as a teacher.

Ullswater in Lake District (no. 34)

Joshua Cristall (c. 1767-1847)

b. Camborne; d. London. His early interest in art was discouraged by his father. Became a painter at Turner's china factory. Went to London. c. 1795, and attended Royal Academy Schools. Received assistance and encouragement from Dr. Monro (no. 70). Exhibited at Royal Academy first in 1803. Recruited into Old Water Color Society in 1804, shortly after its founding. President of Old Water Color Society three times: 1815-16, 1818-19; 1820-31. Did mainly figure studies and genre and natural landscape works. Had much influence on young contemporaries, especially John Cotman (no. 102).

Boys Fishing, 1812 (no. 18) - figure 4

William Crotch (1775-1847)

b. Norwich; d. Taunton. Was famous organist, a child prodigy known as the "Musical Child" who at three years of age made performance tours. Organist of Christ Church, age fifteen, and professor of music, age twenty-two. First principal, Royal Academy of Music in 1823. Drew and painted throughout his life. Was admirer of John Constable who appears to have been influenced by some of Crotch's drawings.

Caen Cathedral (no. 101)

Isaac Cruickshank (1756-1811)

b. Edinburgh; d. London. Contemporary of Thomas Rowlandson. Came to London, c. 1788. Exhibited at Royal Academy, 1789-1792. Known best for political and social caricatures, both watercolors and colored etchings.

Here's a Glass unto his Majesty (no. 100)

George Dance (1741-1825)

b. London. Son of an architect of much eminence. Studied architecture in Italy. Became surveyor to the Corporation of London. Rebuilt Newgate, 1770, and designed front of Guildhall. Was founding member of Royal Academy and professor of architecture at Royal Academy, 1798-1805. Produced many tinted and chalk portrait drawings after 1793.

A Man in the Stocks, c. 1800 (no. 73)

William DelaMotte (1775-1863)

b. Weymouth; d. Oxford. Studied at Royal Academy, pupil of Benjamin West. Associate, Old Water Color Society, 1805:

Second drawing master at Royal Military College, 1803-1806. Exhibited at Royal Academy, British Institution and Old Water Color Society, 1793-1850.

Castle of Lakneck on the Rhine, 1844 (no. 75)

Sir Frank Dicksee (1853-1928)

Historical and landscape painter. Leader in Neo-Classical movement of late 19th century. Member, Royal Academy, 1881 and president, 1924-28. Showed regularly, Royal Academy and at Suffolk Street. Won silver medal, World Exposition of 1900.

The Emigrants (no. 4)

Richard Dighton (1785-1880)

b. London. Did primarily caricatures and character studies. Strongly influenced stylistically by the work of his father, Robert Dighton (103).

An English Gentleman (no. 92)

Robert Dighton (1752-1814)

Painter and actor. Executed numerous portraits, but is best known for humorous caricatures. Exhibited Royal Academy, 1769-99. Father of Richard Dighton (no. 92).

Portrait of Sir Francis Burdett (no. 103)

Bernard Walter Evans (b. 1848)

b. Birmingham. Settled in London, 1869. Showed at Royal Academy. Member, Royal Society of British Artists, 1880, and

New Water Color Society, 1888. Won honorable mention at World Exposition, 1900.

Cows Crossing a Bridge (no. 7)

Dull Day on the Moors (no. 8)

Anthony Vandyck Copley Fielding (1787-1855)

b. East Sowerby; d. Worthing. Pupil of John Varley (no. 66). Associate member, Old Water Color Society, 1810; full member, 1812, and President, 1831-1855. Awarded gold medal, Paris Salon, 1824. Exhibited regularly at Royal Academy and Old Water Color Society. Fashionable teacher and one of the most distinguished watercolorists of 19th century. Admired by John Ruskin. Noted for landscapes and particularly for delicate treatment of horizons and luminous skies.

Lake Scene, 1832 (no. 85)

Landscape with Lake (no. 68) - figure 1

Miles Birket Foster (1823-1899)

b. North Shields; d. Weybridge. Worked under Peter Landells, wood-engraver. Did many drawings and engravings for book illustrations, and especially for *Illustrated London News*. Member, Old Water Color Society, 1862. One of most highly respected Victorian artists during his lifetime. Painted landscapes and genre. Work often sentimental, but always evidences careful observation.

Tree Trunk with Ivy (no. 90)

George Arthur Fripp (1813-1896)

b. Bristol; d. Hampstead. Grandson of Nicolas Pocock (no.

67). Studied under J. B. Pyne and Samuel Jackson. Went to Italy, 1841 and worked with Muller (no. 108). Settled in London, 1841. Associate, Old Water Color Society, 1841 and full member, 1845. Elected to membership in the Belgian Watercolor Society, c. 1872. Worked both in oils and watercolors, but known chiefly as a watercolor landscapist of English settings.

On the Wharfe near Bolton Abbey (no. 44)

John Fulleylove (1847-1908)

b. Leicester; d. London. Studied architecture as well as painting. Associate of Royal Institute, 1878, and full member 1879. Awarded bronze medal at Paris Exposition, 1889, and honorable mention in 1900. Subjects were usually architectural scenes.

Carousel Place and Part of Louvre, Paris (no. 64)

Sir Ernest George (1839-1922)

b. London. Worked principally as an architect. Won gold medal for architecture at Royal Academy Schools. President of Royal Institute of British Architects, 1908. Knighted, 1911. Exhibited in London at Royal Academy and at Suffolk Street after 1859.

Bellagio (no. 22)

John Glover (1767-1849)

b. Houghton-on-the-Hill; d. Tasmania. Largely self-taught as artist. Began showing at Royal Academy, 1795. Settled in London, 1804, and was admitted to Old Water Color Society shortly after its founding. Resigned, 1817, to enter Royal Aca-

demy but did not succeed in oil painting. Regarded as one of the most competent watercolorists of late 18th and early 19th century, expressing a profound love of natural setting.

Jung Frau, Switzerland, 1830 (no. 110)

Frederick Goodall (1822-1904)

Member of Royal Academy. Winner of Isis Medal at age 14. Painted portraits, landscapes, historical subjects and oriental themes.

Portrait of a Young Woman, 1857 (no. 2)

Charles Green (1840-1898)

Studied under J. W. Whymper. Member, Royal Institute, 1867. Drew illustrations for the *Graphic*, *Illustrated London News*, and for several works by Dickens. Exhibited frequently at Royal Academy and Royal Institute. Painted in oils and watercolors. Most successful as painter of genre. Died Hampstead, 1898.

An Incident from Commedia Tiarion: Peregrine Pickle, 1896 (no. 95)

Walter Greaves (1846-1930)

b. Chelsea; d. London. Originally a boatman. Later friend and assistant to J. A. M. Whistler whose works he often closely imitated.

London Street (no. 105)

Keeley Halswelle (1832-1891)

Born near London of a Scottish family. Studied in Edinburgh

and at British Museum. Member of Royal Institute, 1882. Worked in Paris and Italy. Exhibited at Royal Academy and Royal Scottish Academy. Died, Paris. Painted historical subjects, genre and landscapes.

Keat's Grave at Rome, 1869 (no. 81)

William N. Hardwicke (1805-1865)

b. London; d. Bath. Member, New Water Color Society, 1834. Exhibited, Royal Academy, British Institution, Suffolk Street, and New Water Color Society. Predominately a landscapist.

Warrior's Tomb at Farley, 1846 (no. 61)

Dudley Hardy (1865-1922)

b. Sheffield. Son of marine painter, Thomas Bush Hardy (no. 50). Studied at Dusseldorf and Paris. Member, Royal Institute, 1897. Distinguished himself as illustrator, oil painter and watercolorist.

The Return from the Sea (no 97)

Thomas Bush Hardy (1842-1897)

b. Sheffield; d. London. Travelled in Italy and Holland. Member, Society of British Artists. Exhibited at Royal Academy and New Watercolor Society. Painted mainly marine subjects.

Shipping off Pier, 1893 (no. 50)

(Inscribed, lower right, to his artist friend,
J. E. Sullivan)

Thomas Heaphy (1775-1835)

b. London. Parents were French. Studied engraving and for a time was employed by Richard Westfall of the Royal Academy to color prints. Studied, Royal Academy, 1796. After 1797 exhibited portraits and genre scenes at Royal Academy. Member, Old Water Color Society, 1807. Resigned, 1812 and followed English Army in the Peninsular War to paint officers' portraits. Founding member and first president, Society of British Artists, 1823. Travelled in Italy, 1831-1832. d. London, 1835.

The Grave Digger (no. 41)

Charles Napier Hemy (1841-1917)

Studied in France. Member, Royal Academy, 1897. Interest in the sea theme no doubt resulted from voyage around the world, 1850-52. One of most popular and successful marine painters of 19th century British school. Also did some genre and religious paintings.

Hard to the Mast (no. 10)

Robert Hills (1769-1844)

b. Islington; d. London. Studied under John Gresse. One of ten founding members of Old Water Color Society in 1804. Well known for his etchings and, more particularly, for landscapes with animals, especially deer.

A Stag by a Cascade (no. 65)

William Hough (fl. 1857-1894)

May possibly have begun his career as a pottery painter in Coventry. Exhibited, London, at Royal Academy and New Water Color Society. Painted fruits and flowers in sharp-focus realist manner. Influenced strongly by pre-Raphaelites.

Mushrooms and Cherries (no 99) - figure 11

John Adam Houston (1813-1884)

b. Gwyndyr Castle, Wales; d. London. Studied at Edinburgh Academy and in Paris and Germany. Member of Royal Scottish Academy, 1845 and of New Water Color Society, 1879. Exhibited frequently at Royal Academy, British Institution and New Water Color Society. Painted genre scenes primarily.

Spotted by the Outpost, 1863 (no. 98)

Alfred William Hunt (1830-1896)

b. Liverpool; d. Kensington. Educated at Oxford. Associate of Liverpool Academy, 1854 and member, 1856. Member, Old Water Color Society, 1864. Works strongly influenced by Turner and pre-Raphaelites.

Rocky Costal View (no. 5)

William Henry Hunt (1790-1864)

b. London. Student at Royal Academy, 1808. Pupil of John Varley (no. 66). Member of Old Water Color Society, 1826. Exhibited, Royal Academy, Old Water Color Society and British Institution. Work highly respected by John Ruskin. Painted landscapes, genre subjects, portraits and still lifes both in oils and in watercolors. Was a major figure in English wat-

ercolor paintings. d. London.

Devotion, 1842 (no. 56)

(Appeared in *Old Water Color Society* exhibition of 1842.)

George G. Kilburne (1838-1924)

b. Norfolk; d. London. Student of Dalziel brothers, famous woodblock makers of the 1860's. Associate member of Royal Institute, 1866, and full member, 1868. Exhibited at Royal Academy, Suffolk Street and Royal Institute. Specialized in genre subjects.

Woman at Open Fireplace, 1875 (no. 60) - figure 9

H. J. Yeend King (1855-1924)

b. London. Studied, Paris. Member, Royal Institute, 1887. Exhibited widely both in London and on the Continent in Berlin, Munich and Paris. Awarded Bronze medal at Paris Exposition, 1889. Works experienced considerable popularity. Strongly influenced by Impressionist manner.

Fields near Hadleigh, Essex (no. 83) - figure 12

Edward Lear (1812-1888)

b. London. Known principally as a writer, e.g. travel journals and *Book of Nonsense*, written for children of Earl of Derby. Recognized now as enormously competent and creative draughtsman as well. Began as painter of birds, but never worked for purpose of exhibiting. Gave drawing lessons to Queen Victoria, 1846. Sketched indefatigably throughout his wide travels in Britain, Italy, Greece, Egypt, Turkey, India, etc.

Produced large quantities of splendid landscapes, many of which are preserved in museum and private collections.

Path through Palms - Denderah (no. 93)

Peter Le Cave (fl. 1790-1810)

Little known of his life. Was assistant to George Orland and was highly respected as an artist by William Blake. Exhibited, Royal Academy, 1801. Was convicted of felony and appears to have spent a number of years in prison. Painted rustic landscapes.

Rustic Group, c. 1805 (no. 52)

F. J. Lees (fl. late 19th century)

No information available about this artist.

Romantic View of Mediaeval City, 1895 (no. 15)

William Leighton Leitch (1804-1883)

b. Glasgow; d. London. Started out as decorator and sign painter. Moved to London, 1825. Studied in Italy for 5 years. Returned to London and exhibited at Royal Academy, 1833-61. Member of New Water Color Society, 1862. Achieved considerable success during his lifetime. Work characterized by careful observation and competent technique but little imagination.

Cowherd, 1878 (no. 111)

Henry Liverseege (1802-1832)

b. Manchester. Settled in London, 1827. Known for humorous genre and caricatures, many based on works of Shake-

spere and Sir Walter Scott. Exhibited, Royal Academy, Suffolk Street and British Institution. Many of his works were published as engravings. Died in Manchester at age of 29.

Two Men in the Stocks, 1831

(*The fat man is assumed to be Falstaff*)

Henry Stacy Marks (1829-1898)

b. London; d. Hampstead. As a youth, employed by his father, a coach builder, to paint heraldic devices on carriages. Student, Royal Academy, 1851 and at Ecole des Beaux-Arts, Paris, 1852-53. Exhibited at Royal Academy first in 1853. Associate, Royal Academy, 1871, and full member, 1878. Associate, Old Water Color Society, 1871 and full member, 1883. Principal subjects include Shakespearean illustrations, genre, character studies and natural history, especially birds.

A Difficult Passage (no. 33)

John Mogford (1821-1885)

b. London. Studied at Somerset House (Government School of Design) and at Royal Academy. Associate, Royal Institute, 1866 and full member, 1867. Exhibited, Royal Academy and British Institution from 1845. Subjects were mainly seascapes and rocky coastal views.

The Day's Catch, 1866 (no. 40)

Dr. Thomas Monro (1759-1833)

b. London; d. Bushey. Was physician, amateur painter and patron of the arts. Paintings strongly influenced by Gainsborough. Employed Turner and Girtin c. 1795 to copy and

tint the landscape drawings of J. R. Cozens (1752-1797) whom he attended as a psychiatrist. Known for his landscape sketches, drawn with dry India ink stick on wet paper, and for his encouragement and generous assistance to young watercolorists, including Cotman, Varley, Cristall, Linnell, de Wint and others, who were allowed to use his Adelphi Street home regularly as a studio.

Landscape (no. 70)

Henry Moore (1831-1895)

b. York; d. Margate. Studied under his father, William Moore, and in York School of Design and Royal Academy Schools. Influenced by pre-Raphaelite movement till c. 1857 when he began devoting attention exclusively to marine subjects. Elected associate of Old Water Color Society, 1876, and full member, 1880. Associate of Royal Academy, 1885 and member, 1893.

Canoe and Market Boats, Picardy, 1883 (no. 25)

William James Muller (1812-1845)

b. Bristol. Studied under J. B. Pyne. Travelled widely in Germany, Switzerland, Italy and the near East. Exhibited, Royal Academy, 1833-1845. Painted landscapes and marine subjects. Work is sensitive and competent and much in demand.

River with Fish Traps, 1840 (no 108)

Joseph Nash (1808-1878)

b. Great Marlow. Member, Old Water Color Society. Pupil of Augustus Pugin. Worked primarily on architectural drawings for use as illustrations of texts. Produced numerous pop-

ular lithographs. Published *Architecture of the Middle Ages* 1838) and *The Mansions of England in the Olden Time* (1839).

Entrance to the Royal Pew, St. George's Chapel, Windsor (no. 6) - figure 10

William Andrews Nesfield (1793-1881)

b. Chester-le-Street; d. London. Educated at Winchester and Trinity College, Cambridge. In the Army, 1809-1816, serving in Peninsular War and in Canada. Member, Old Water Color Society, 1823. Painted landscapes and garden scenes.

Chatsworth (no. 54)

Francis Nicholson (1753-1844)

b. Pickering, d. London. Studied at Scarborough. Painted in and around Pickering until moving to London. Worked both in oils and in watercolors. Exhibited, Royal Academy, 1789-1804. Was one of ten founder members of Old Water Color Society, 1804. Spent last decade or so of his life mainly as lithographer. Watercolors are delicate and luminous. Did landscapes with lakes, rivers or waterfalls.

Twickenham Ferry at Richmond (no. 109)

John Nixon (c. 1760-1818)

Amateur artist; by occupation a merchant. Little is known of his life. Did many fine landscape drawings as well as caricatures and homely village scenes showing strong influence of a number of his contemporaries, including Thomas Rowlandson, George M. Woodward and Isaac Cruickshank.

Bull on the loose (no. 11) - figure 5

Village Holiday (no. 12)

James Orrock (1829-1913)

b. Edinburgh; d. Shepperton. Studied medicine, surgery and dentistry. Worked at Nottingham School of Design and subsequently studied under W. L. Leitch (no. 111) and John Burgess (no. 9). Settled in London, 1866. Associate, Royal Institute, 1871, and full member, 1875. Did much writing and lecturing on art and developed an extensive personal collection. Worked directly from nature. His landscapes reflect his personal admiration for David Cox and John Constable.

View of Stirling Castle (no. 37)

H. Sutton Palmer (1854-1933)

Member of Royal Society of British Artists. Well known late Victorian painter. Interested in natural setting, both English and of remote areas on the continent and in the near East. Gave much attention to light, especially sunset, in compositions. Works in major British collections.

Trees at Sunset (no. 27)

Alfred Parsons (1847-1920)

b. Somersetshire. Associate, Royal Academy. Associate, Old Water Color Society, 1899, and full member, 1905. Book and magazine illustrator of both English and American publications. Popular landscapist of the 1890's. Exhibited in Germany and France. Won gold medal at Paris Exposition, 1889 and silver medals, 1889 and 1890.

Landscape on Scottish Coast, Orisay (no. 82)

William Payne (fl. 1776-1830)

Little known of early life. Had been an engineer and came to

London, 1790, from Plymouth. Apparently a self-taught artist. Associate member of Old Water Color Society, 1809. Exhibited 1809-1830. Is known to have given instruction to John Glover (no. 110). Invented the pigment "Payne's Grey," a mixture of Prussian blue, lake and yellow ochre. Painted primarily landscapes with figures and architectural motifs.

Cornish Cottage by the Sea, c. 1800 (no. 69)

Cornelius Pearson (1805-1891)

b. Boston-in-Lincolnshire. Went to London early and was apprenticed to an engraver. Exhibited, Society of British Artists, Royal Academy and Suffolk Street. Painted mainly landscapes, often in collaboration with Thomas Wainwright (no. 28).

Scene on the River Dart, South Devon, 1879 (no. 48)

Nicholas Pocock (1740-1821)

b. Bristol; d. Maidenhead. Early career, up to c. 1782, spent commanding merchant vessels. Did much drawing and was encouraged by Sir Joshua Reynolds to turn to painting professionally. Settled in London, 1789. One of ten founder members of Old Water Color Society, 1804. Popular as a painter of naval engagements and of landscapes.

Cwin Dwr, South Wales (no. 67)

James Price (fl. 1842-1876)

Little known of this artist. Was a follower of David Cox, and worked as a landscapist in London between 1842 and 1876.

Rainy Day on Cliffs at Broadstairs (no. 77)

William Lake Price (1810-c. 1895)

Pupil of A. C. Pugin and of Peter de Wint. Travelled widely on continent. Associate, Old Water Color Society, 1837, but resigned in 1852. Painted portraits, historical subjects and architectural studies. Was a noted photographer and published manual on photography in 1858. Exhibited, Royal Academy, 1828-52.

Chapel of St. Marks, Venice, 1840 (no. 35)

Samuel Prout (1783-1852)

b. Plymouth; d. Camberwell. Exhibited, Royal Academy, 1803-1827. Member, Old Water Color Society, 1819. Published drawing books for beginners in 1813, titled *Rudiments of Landscape in Progressive Studies*, and, in 1820, *Series of Easy Lessons in Landscape Drawing*. Travelled extensively on continent after 1819. Principal interest was the architectural subject, especially Gothic Cathedrals, drawn with clear objectivity and meticulous detail.

Outside Ratisbon Cathedral (no. 87)

George Pyne (1800-1884)

Practiced as an architectural draughtsman. His paintings were confined to studies of exteriors and interiors of buildings. Was associate member of Old Water Color Society, 1827-1843. Also wrote treatises on perspective and drawing.

Oxford: the quadrangle of Brasenose College with the Radcliffe Camera behind, 1851 (no. 58)

Thomas Pyne (b. 1843)

b. London. Son of noted painter, J. B. Pyne. Member of

Royal Institute. Exhibited regularly at Royal Academy and in Suffolk Street from 1863 to 1893.

Punting on the River, 1881 (no. 3)

Louise J. Rayner (fl. 1852-1900)

Daughter of Samuel Rayner. Exhibited at Royal Academy and British Institution. Subjects included landscapes and architectural views. Works well respected.

Dining Room, Haddon Hall (no. 94)

Ramsey Richard Reinagle (1775-1862)

Studied under his father, Philip Reinagle, and then in Italy and Holland. Began to exhibit in London, 1788. Associate, Old Water Color Society, 1805; full member, 1806; President, 1808. Resigned, 1813, and became associate member of Royal Academy, 1814 and full member, 1825. Exhibited at Royal Academy until 1857, although he had been expelled in 1848 for fraud. Painted portraits, landscapes and animal scenes. Died, Chelsea, 1862.

Drover Watering Cattle at Pond (no. 59)

Thomas Miles Richardson, Jr. (1813-1890)

b. Newcastle. Associate, Old Water Color Society, 1843 and full member, 1851. Exhibited at Royal Academy, Old Water Color Society and New Water Color Society, 1832-1889. Painted landscapes, especially Italian and Scottish scenes.

Scottish Landscape with Figures (no. 53)

James Robertson (fl. 1847-1855)

Little known of his life other than that he was primarily a landscapist. Two of his works now in collection of British Museum, London.

Still Lake with Mountain (no. 32)

Thomas S. Robins (1814-1880)

Predominately a marine painter of much popular appeal. Member, New Water Color Society, 1839. Showed at Royal Academy, British Institution and Suffolk Street.

Dutch Boats and Shipping (no. 76)

George Fennel Robson (1788-1833)

b. Durham; d. London. Studied at Durham early and came to London, 1804. Was also a poet. Travelled to Scotland and Ireland, c. 1807. Exhibited at Royal Academy, beginning 1807. Member of Old Water Color Society, 1813 and President, 1820. Did mainly Scottish views.

A Scottish Pass and Loch (no 91)

Thomas Matthew Rooke (1842-1942)

Studied, National Academy Schools. Member of Royal Water Colour Society. Best known for watercolor drawings of cathedrals and other ancient buildings, both in England and France. Much influenced by John Ruskin and pre-Raphaelites, as is suggested by strong emphasis on color, exactness of detail and sentiment.

Garden View, c. 1900 (no. 16)

Charles Rosenberg (fl. 1840-60)

Little known of this artist. Son of Thomas Elliott Rosenberg, a miniature painter. Probably an amateur. Appears to have shown at Royal Academy, British Institution and Suffolk Street, briefly, between 1844 and 1848. Work exhibits excellent technical quality coupled with typical Victorian sentiment.

Peddler by Wooden Footbridge (no. 88)

Thomas Leeson Rowbotham, Jr. (1823-1875)

b. Dublin; d. Kensington. His father, Thomas Leeson Rowbotham, Sr., was drawing master at the Royal Naval School. Associate, New Water Color Society, 1848, and full member, 1851. Travelled extensively in Wales, Scotland and on the continent, especially Italy. Exhibited, 1840-75, at Royal Academy, Society of British Artists and New Water Color Society. Succeeded his father as drawing master, Royal Naval School, New Cross, in 1853. Interest in atmospheric effects are evident, but results not always successful because of use of gouache.

Italian Coastal View, 1872 (no. 51)

Thomas Rowlandson (1756-1827)

b. London. Studied at Royal Academy School and in Paris. First exhibited at Royal Academy, 1775. Prolific draughtsman, painter and etcher. Experienced enormous popularity during lifetime. Known best for vigorous and humorous drawings dependent on use of precise lines and monochrome washes to furnish form. Themes vary widely and reflect the many sides of life, especially in London, during the Regency period. Was widely admired for his ability to capture personality in facial

features and body gestures. In addition to watercolor paintings, many original pen and pencil drawings from his sketch books are preserved. Among numerous etchings which he produced, Rowlandson is best known perhaps for his published series "Tours of Dr. Syntax" (1812 ff.) and "Microcosm of London" (1808), the latter in conjunction with Augustus Pugin.

Buss and Guinea, c. 1800 (no. 14) - figure 6
Man with Goose (pencil drawing) (no. 72)

Paul Sandby (1730-1809)

b. Nottingham; d. London. Generally acknowledged as father of British watercolor movement, *i. e.* for exploiting watercolor as an appropriate painting medium entirely independent of its earlier use in coloring drawings which were commonly prepared by artists as preliminary sketches for their oil paintings. Important teacher and collector. Exhibited regularly in London.

Appointed draughtsman to Military Survey of Scotland, 1747, in which post he executed numerous early drawings and etchings. Professor of Drawing, Military School, Woolwich, 1768-1799. Foundation member of Royal Academy, 1768. First in England to use aquatint as tonal process for reproducing drawings.

Subjects include figure studies, topography and landscapes. Works rendered either in idyllic manner fashionable in 18th century, or with a more literal emphasis on imitating the natural object.

Driving a Spike, c. 1775 (no. 107) - figure 2

George Shalders (c. 1826-1873)

Exact date and place of birth unknown. d. Portsmouth. Worked mainly in Surry, Hampshire and Ireland. Known primarily as landscapist. Associate, Royal Institute, 1863 and full member, 1864. Exhibited also at Royal Academy and British Institution, after 1848. Overworked and was struck with paralysis, dying at age 47.

Loitering on the Way (no. 38)

Frederick J. Shields (1833-1911)

b. Hartlepool; d. Morayfield, Wimbeldon. Worked as lithographer and book illustrator as youth, no doubt influenced by father, a bookbinder and printer. Outstanding as draughtsman. Associate, Old Water Color Society, 1865. Influenced by pre-Raphaelite movement. Worked in oil and watercolor. Work reflects 19th century interest in science, *e.g.* geology. Active as mural decorator of churches. Especially known for murals of the Chapel of the Ascension, London, destroyed during World War II.

A Deep Cavern (no. 79)

James Stephanoff (1787-1874)

b. Brompton Row; d. Bristol. Son of Russian portrait painter who settled in England. Studied at Royal Academy. Member, Old Water Color Society, 1819-1861. Exhibited, Royal Academy and Old Water Color Society. Appointed, historical painter to William IV, 1830. Subjects taken from religious legends, poetry and historical episodes

Gay Venetian Party Entering Boat, 1845 (no. 55)

J. L. Stewart (fl. 1900-1910)

Little information available concerning this artist. Worked actively during Edwardian period. Known chiefly for his detailed rendering of views of mediaeval and Tudor architecture.

Old London Bridge (no. 31)

J. Frederick Taylor (1802-1889)

b. Boreham Wood; d. W. Hampstead. Studied at Royal Academy and in Paris under Vernet. Associate member of Old Water Color Society, 1831; full member, 1834; President, 1858-1871. Subjects mainly outdoor sporting and pastoral scenes. Used pure watercolor masterfully but frequently added body color.

Scene on the Moors (no. 46)

Boy with Dogs, 1876 (no. 78)

Francis William Topham (1808-1877)

b. Leeds; d. Cordova. Apprenticed to engraver before coming to London, 1830. Worked as line engraver, then as watercolorist. Associate, Royal Institute, 1842, and full member, 1843. Member of Old Water Color Society, 1847. Travelled widely in Spain and Ireland. Painted landscapes and Spanish peasant scenes.

Spanish Peasants, 1865 (no. 42)

John Varley (1778-1842)

b. Hackney; d. Highbury. Studied under J. C. Barrow. Patronized by Dr. Monro, c. 1800. Principal founding member of

Old Water Color Society in 1804. Published *Treatise on the Principles of Landscape Design* in 8 parts, 1816-1821. Exhibited at Royal Academy, British Institution and Old Water Color Society regularly. Especially noted for luminosity of landscapes, many showing continuing influence of Lorrain.

Landscape with Oak and Figures (no. 66)

Thomas F. Wainewright (1831-1883)

Exhibited, Royal Academy, British Institution and at Suffolk Street. Cooperated frequently with Cornelius Pearson (no. 48), he doing cows and Pearson the landscape itself.

Landscape with Cows, 1871 (no. 28)

(In this work, both landscape and cattle were painted by Wainewright)

Frederick Walker (1840-1875)

b. Marylebone; d. St. Fillan's. Son of a jewelry designer. Student at Royal Academy, 1855. Prominent book illustrator during the 1860's. Associate, Old Water Color Society, 1864, and full member, 1866. Associate, Royal Academy, 1871. Paintings are simple but often express much pathos and sentiment.

The Flute Lesson (no. 47)

George Stanfield Walters (1838-1924)

b. Liverpool. Member of Royal Society of British Artists. Interested in light and atmosphere. Work reflects strong influence of Monet school of Impressionism at turn of century.

Foggy Day on the Thames (no. 26)

Sir Ernest A. Waterlow (1850-1919)

b. London. Son of a lithographer Studied, Heidelberg and Lausanne. Entered Royal Academy Schools, 1872. Winner of Turner gold medal, 1873. Associate, Royal Society, 1880; elected full member, 1894 and President, 1897. Member, Royal Academy, 1890. Knighted, 1903. Did idyllic landscapes principally, both in oil and watercolors.

In from the Hills, 1890 (no. 21)

William Frederick Wells (1762-1836)

b. London; d. Mitcham. Studied drawing under J. J. Barralet, c. 1774. Travelled early throughout England, Wales and Scotland and to Norway and Sweden. Was one of ten founding members of Old Water Color Society, 1804 and second President, 1806-07. Professor of drawing, Addiscombe Military College. Close friend of Turner. Works, principally city views or landscapes with antique ruins.

View Outside Shrewsbury, 1810 (no. 62) - figure 7

Carl Werner (Karl Fredrich Heinrich Werner) (1808-1894)

b. Weimer. Studied at Leipzig and Munich. Travelled widely in England. Member, Royal Institute, 1860, where he exhibited until 1878.

The Monk, 1864 (no. 43)

Charles Wild (1781-1835)

b. London. Studied under Thomas Malton, Jr. Associate, Old Water Color Society, 1809, and full member, 1812. Painted primarily architectural subjects, especially Gothic churches of England, France and Germany, stressing much detail. Many

drawings published as colored aquatints. Gradual loss of sight after 1827 forced him to cease painting.

St. George's Chapel, Windsor, 1819 (no. 71)

Edmund M. Wimperis (1835-1900)

b. Chester; d. London. Worked initially as wood engraver. Drew for *Illustrated London News*. Exhibited, Suffolk Street and Royal Institute. Associate, Royal Institute, 1873; full member, 1875; Vice President, 1895-1900. Painted primarily realistic landscapes.

A Welsh Moor (no. 45)

George Moutard Woodward (1760-1809)

b. Derbyshire. Known best for social caricatures in pen and ink with color wash.

Sir Andrew Aguecheek (no. 13)

John Massey Wright (1777-1858)

b. Pentonville. Resisted following occupation of father as organ builder. Worked as scene painter at Ashley's theatre, and on panoramas. Exhibited regularly at Royal Academy after 1808. Member of Old Water Society, 1824. Successful as book illustrator, especially of Shakespeare.

Soiree (no. 23)

Eliot Yorke (1805-1885)

Pupil of Peter de Wint, whose style he followed rather closely. Yorke not well-known yet did work of consistently high quality.

Still Life, 1830 (no. 39)

CATALOG OF PAINTING COLLECTION

- No. 1 — George Barrett, Jr. (1767-1842), *Woman at a Stream*, c. 1820
- No. 2 — Frederick Goodall (1822-1904), *Portrait of a Young Woman*, 1857
- No. 3 — Thomas Pyne (b. 1843), *Punting on the River*, 1881
- No. 4 — Sir Frank Dicksee (1853-1928), *The Emigrants*
- No. 5 — Alfred William Hunt (1830-1896), *Rocky Coastal View*
- No. 6 — Joseph Nash (1808-1878), *Entrance to the Royal Pew, St. George's Chapel, Windsor*
- No. 7 — Bernard Evans (b. 1848), *Cows crossing a Bridge*
- No. 8 — Bernard Evans (b. 1848), *Dull day on the Moors*
- No. 9 — John Burgess (1814-1874), *Part of Sens Cathedral*
- No. 10 — C. Napier Hemy (1841-1917), *Hard to the Mast*
- No. 11 — John Nixon (c. 1760-1818), *Bull on the Loose*, c. 1790
- No. 12 — John Nixon (c. 1760-1818), *Village Holiday*, c. 1790
- No. 13 — G. M. Woodward (1760-1809), *Sir Andrew Aguecheek*
- No. 14 — Thomas Rowlandson (1756-1827), *Buss and Guinea*, c. 1800
- No. 15 — F. J. Lees (fl. late 19th century) *Romantic View of Mediaeval City*, 1895
- No. 16 — T. M. Rooke (1842-1942), *Garden View*, c. 1890
- No. 17 — H. W. Burgess (fl. 1809-1844), *View on the Rhine*, c. 1810
- No. 18 — Joshua Cristall (c. 1767-1847), *Boys Fishing*, 1812
- No. 19 — Tom Collier (1840-1891), *Moorland scene with Grazing Sheep*
- No. 20 — John Absolon (1815-1895), *Girl with Fan*
- No. 21 — Sir Ernest A. Waterlow (1850-1919), *In from the Hills*, 1890

- No. 22 — Sir Ernest George (1839-1922), *Bellagio*
- No. 23 — J. Massey Wright (1777-1858), *Soiree*.
- No. 24 — J. E. Buckley (fl. 1843-1880), *Maidstone Castle in Henry VIII's Day*, 1874
- No. 25 — Henry Moore (1831-1895), *Canoe and Market Boats, Picardy*, 1883
- No. 26 — George S. Walters (1838-1924), *Foggy Day on the Thames*
- No. 27 — H. Sutton Palmer (1854-1933), *Trees at Sunset*
- No. 28 — Thomas F. Wainwright (1831-1883), *Landscape with Cows*, 1871
- No. 29 — H. B. Carter (1803-1868), *Shipwreck*
- No. 30 — Charles Cattermole (1832-1900), *Prince on a White Horse*
- No. 31 — J. L. Stewart (fl. 1900-1910), *Old London Bridge*
- No. 32 — James Robertson (fl. 1847-1855), *Still Lake with Mountain*
- No. 33 — Henry Stacy Marks (1829-1898), *A Difficult Passage*
- No. 34 — David Cox, Jr. (1809-1885), *Uhlswater in Lake District*
- No. 35 — William Lake Price (1810-c. 1895), *Chapel of St. Marks, Venice*, 1840
- No. 36 — Henry Bright (nd), *Griffin Vulture*, 1884
- No. 37 — James Orrock (1829-1913), *View of Stirling Castle*
- No. 38 — George Shalders (c. 1826-1873), *Loitering on the Way*
- No. 39 — Eliot Yorke (1805-1885), *Still Life—Aspodon*, 1830
- No. 40 — John Mogford (1821-1885), *The Day's Catch*, 1866
- No. 41 — Thomas Heaphy (1775-1835), *The Grave Digger*
- No. 42 — Francis W. Topham (1808-1877), *Spanish Peasants*, 1865
- No. 43 — Carl Werner (1808-1894), *The Monk*, 1864
- No. 44 — George Arthur Fripp (1813-1896), *On the Wharfe near Bolton Abbey*

- No. 45 — E. M. Wimperis (1835-1900), *A Welsh Moor*
 No. 46 — J. Frederick Taylor (1802-1889), *Scene on the Moors*
 No. 47 — Frederick Walker (1840-1875), *The Flute Lesson*
 No. 48 — Cornelius Pearson (1805-1891), *Scene on the River Dart, South Devon*, 1879
 No. 49 — John Brett (1830-1902), *Great Oak in Cowdray Park with Deer*, 1854
 No. 50 — Thomas Bush Hardy (1842-1897), *Shipping Off Pier*, 1893
 No. 51 — Thomas Rowbotham, Jr. (1823-1875), *Italian Coastal View*, 1872
 No. 52 — Peter Le Cave (fl. 1790-1810), *Rustic Group*, c. 1805
 No. 53 — Thomas Miles Richardson, Jr. (1813-1890), *Scottish Landscape with Figures*
 No. 54 — William Andrews Nesfield (1793-1881), *Chatsworth*
 No. 55 — James Stephanoff (1787-1874), *Gay Venetian Party entering Boat*, 1845
 No. 56 — William Henry Hunt (1790-1864), *Devotion*, 1842
 No. 57 — William Henry Bartlett (1809-1854), *Fox Hunting on Langham Hill, Essex*
 No. 58 — George Pyne (1800-1884), *Oxford*, 1851
 No. 59 — Ramsey Richard Reinagle (1775-1862), *Drover Watering Cattle at Pond*
 No. 60 — George G. Kilburne (1838-1924), *Woman at Open Fireplace*, 1875
 No. 61 — William N. Hardwicke (1805-1865), *Warrior's Tomb at Farley*, 1846
 No. 62 — William F. Wells (1762-1836), *View Outside Shrewsbury*, c. 1810
 No. 63 — Sir Frederick W. Burton (1816-1900), *Sketch of a Bavarian Girl*
 No. 64 — John Fulleylove (1847-1908), *Carousel Place and Part of Louvre, Paris*
 No. 65 — Robert Hills (1769-1844), *A Stag by a Cascade*
 No. 66 — John Varley (1778-1842), *Landscape with Oak and Figures*
 No. 67 — Nicholas Pocock (1740-1821), *Cwin Dwr, South Wales*
 No. 68 — Anthony V. C. Fielding (1787-1855), *Landscape with Lake*
 No. 69 — William Payne (fl. 1776-1830), *Cornish Cottage by Sea*, c. 1800
 No. 70 — Dr. Thomas Monro (1759-1833), *Landscape*
 No. 71 — C. Wild (1781-1835), *St. George's Chapel, Windsor*, 1819
 No. 72 — Thomas Rowlandson (1756-1827), *Man with Goose*
 No. 73 — George Dance (1741-1825), *A Man in the Stocks*, c. 1800
 No. 74 — Joseph Barber (1757-1811), *Cottage with Figures*, c. 1790
 No. 75 — William DelaMotte (1775-1863), *Castle of Lakneck on the Rhine*, 1844
 No. 76 — Thomas S. Robins (1814-1880), *Dutch Boats and Shipping*
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 No. 80 — C. F. Buckley (fl. 1841-1869), *A Rhineland Valley with Castle*

- No. 81 — Keeley Halswelle (1832-1891), *Keats, Grave at Rome*, 1869
- No. 82 — Alfred Parsons (1847-1920), *Landscape on Scottish Coast, Orisay*
- No. 83 — H. J. Yeend King (1855-1924), *Fields near Hadleigh (Essex)*
- No. 84 — Hercules B. Brabazon (1821-1906), *A Cavalier after Gericault*
- No. 85 — Anthony V. C. Fielding (1787-1855), *Lake Scene*, 1832
- No. 86 — Hablot K. Browne (1815-1892), *A Hunting Incident*
- No. 87 — Samuel Prout (1783-1852), *Outside Ratisbon Cathedral*
- No. 88 — Charles Rosenberg (fl. 1840-1860), *Peddler by Wooden Footbridge*
- No. 89 — Henry Liverseege (1803-1832), *Two Men in the Stocks*, 1831
- No. 90 — Miles Birket Foster (1823-1899), *Tree Trunk with Ivy*
- No. 91 — George Fennel Robsin (1788-1833), *A Scottish Pass and Loch*
- No. 92 — Richard Dighton (1785-1880), *An English Gentleman*
- No. 93 — Edward Lear (1812-1888), *Path through Palms—Denderah*
- No. 94 — Louise J. Rayner (fl. 1852-1900), *Dining Room, Haddon Hall*
- No. 95 — Charles Green (1840-1898), *An Incident from Commedia Tiarion: Peregrine Pickle*, 1896
- No. 96 — Henry Bunbury (1750-1811), *The Parson and the Prize Fighter*
- No. 97 — Dudley Hardy (1865-1922), *The Return from the Sea*

- No. 98 — John Adams Houston (1813-1884), *Spotted by the Outpost*, 1863
- No. 99 — William Hough (fl. 1857-1894), *Mushrooms and Cherries*
- No. 100 — Isaac Cruickshank (1756-1811), *Here's a Glass unto His Majesty*
- No. 101 — Dr. William Crotch (1775-1847), *Caen Cathedral*
- No. 102 — John Sell Cotman (1782-1842), *Abandoned Towers*
- No. 103 — Robert Dighton (1752-1814), *Portrait of Sir Francis Burdett*
- No. 104 — William Callow (1812-1908), *Rouen*, 1867
- No. 105 — Walter Greaves (1846-1930), *London Street*
- No. 106 — George Cattermole (1800-1868), *Knights of the Round Table*
- No. 107 — Paul Sandby (1730-1809), *Driving a Spike*, c. 1775
- No. 108 — William J. Muller (1812-1845), *River with Fish Traps*, 1840
- No. 109 — Francis Nicholson (1753-1844), *Twickenham Ferry at Richmond*
- No. 110 — John Glover (1767-1849), *Jung Frau, Switzerland*, 1830
- No. 111 — W. L. Leitch (1804-1883), *Cowherd*, 1878
- No. 112 — John Brett (1830-1902), *Mountain Landscape with Goatherd*, c. 1880
- No. 113 — Joseph Clayton Clarke, called Kyd (fl. 1880-1900), *Poll Sweedlepipe*
- No. 114 — Joseph Clayton Clarke, called Kyd (fl. 1880-1900), *Dan'l Peggoty*
- No. 115 — Joseph Clayton Clarke, called Kyd (fl. 1880-1900), *Mr. Pecksniff*

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